Art Gallery of Ontario

THE GALLERY

VOLUME 3 NUMBER 7 AUGUST 1981 A PUBLICATION OF THE ART GALLERY OF ONTARIO

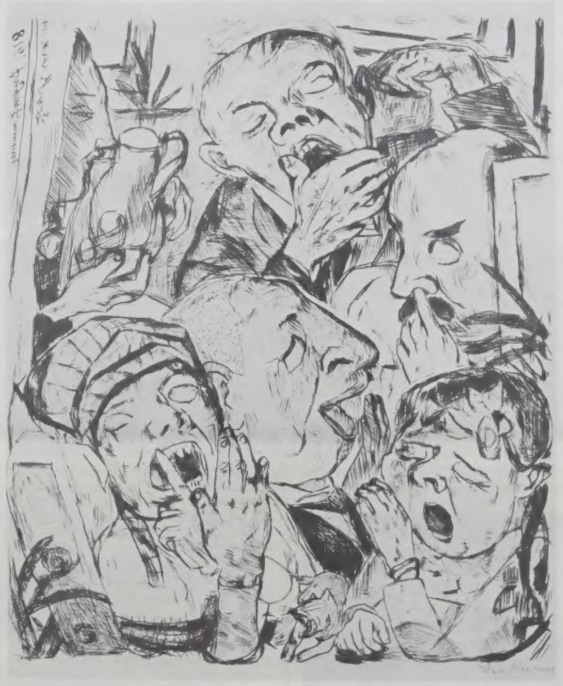
All Eyes Turn to 19th-Century German Masters

By Gail Hutchison

The showing of *German Masters of the 19th Century* at the Art Gallery of Ontario has inspired many important scholars in the Canadian and international art communities to take part in an ambitious support program that will greatly enhance public enjoyment of the exhibition. As a result, a wealth of lectures, public discussions, courses, and exhibitions will be presented this fall under the auspices of the Art Gallery of Ontario, the Goethe Institute, Toronto, the University of Toronto, York University, and the German Consulate-General Toronto.

First of all, the Art Gallery's Education Services are presenting a three-part, non-credit course entitled German 19th-Century Painting: An Introduction, which begins August 13 (see Events, page 4 for details). Roger Mesley, Professor of Art History, University of Guelph, will give the lectures, referring throughout to works in the *German Masters* exhibition. Professor Mesley's first lecture will be on "Spirituality in Nature," focussing on the artists Philipp Otto Runge and Caspar David Friedrich. "The Nazarenes: A German Response to Italy" is the title of the second lecture, to be given August 20, which will explore German Romantic interest in Italy and Italian 15th- and 16th-century art. On August 27, Professor Mesley will conclude his course with the topic "Realists and Impressionists," in order to compare these movements with their counterparts in 19th-century France.

Two Art Gallery of Ontario exhibitions, one from the Permanent Collection, the other on loan, will complement the *German Masters* exhibition. *Eden Revisited*, sponsored by the Goethe Institute Toronto, and drawn from a private collection in Boston, is described on page 3. *Max Beckmann: Gesichter Portfolio* consists of 19 drypoint prints by German Expressionist Max Beckmann (1884-1950) to be shown in the Trier Gallery from September 19 through November 22.



Max Beckmann (German, 1884-1950), *Yawning*, 1918; drypoint etching, 36.8 x 36.8 cm. Permanent Collection Art Gallery of Ontario.

The Gesichter portfolio was executed by Beckmann between 1914 and 1918, when the artist was at the height of his work in graphic arts. The subjects include self-portraits, scenes of social decadence, landscape, and personal intimacy, and show how Beckmann's World War I experience as a medical orderly developed his powers to interpret human suffering. Organized and circulated by the Art Gallery of Ontario's Extension Services, the exhibition comes from the Gallery's Permanent Collection.

Two public lectures will be given at the Art Gallery by distinguished scholars directly involved in the *German Masters* exhibition. Dr. Stephan Waetzoldt, who selected works for the exhibition, is General Director, Staatliche Museen Preussischer Kulturbesitz, Berlin. He will lecture October 30 in the Gallery's Lecture Hall.

On October 23 Gert Schiff, Professor of Fine Arts, Institute of Fine Arts, New York University, will address the subject of 19th-century German painting (see September *The Gallery* for details). Both Dr. Waetzoldt and Professor Schiff have written essays for the *German Masters* catalogue.

Audiotapes, available in French and English, have been produced by the Gallery as personal tour guides to the exhibition. Tapes last about 30 minutes and can be stopped and restarted at will.

Other educational institutions are actively involved in this new, concentrated look at 19th-century German art. Sponsored jointly by the Goethe Institute, Toronto, the University of Toronto, and the German Consulate-General Toronto, a symposium on

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Gallery Faces Severe Budget Restrictions

The Art Gallery of Ontario faces grave economic problems that already have had a serious impact. So that Members may know the facts of the situation, we are reprinting a release that was issued May 27, when the Ontario government announced that its 1981-82 operating grant to the Gallery would be $4,832,300. This figure was $660,000 short of the grant requested in order to maintain current Gallery programs.
—AMD

The Art Gallery of Ontario today received notice of an 8 per cent increase in its annual grant from the Ontario government. At the same time the consumer price index is expected to rise by some 12 to 14 per cent during the next 12 months. The result will be a severe depletion of Gallery activities, services and public access.

"I am bitterly disappointed," commented the Gallery's Director, William J. Withrow. "Set against great increases in operating costs, this grant means that we are forced to make substantial cuts in both programming and staff.

"Most distressing of all is that we are compelled to lay off staff. Although they are subject to recall if additional funds become available, we cannot be very optimistic in the current economic climate."

In all, some 14 staff are affected: 8 full-time staff and 2 part-time will be laid off; there are also 4 full-time positions that have been reduced to part-time. In addition, 24 positions have been eliminated during the past 12 months, 16 through attrition and 8 through lay-off.

"I will also be recommending to the Board a further reduction in hours. From Labour Day on, the Gallery may be closed to the public on Tuesdays in addition to Mondays, an economy we had to introduce in 1976."

The reductions in programming will mean fewer exhibitions, although because of commitments this will not immediately be apparent to the public. In addition there will be fewer lectures, 10,000 fewer visiting school children each year, and fewer extension exhibitions to circulate in the province. Performance and video programs will be completely eliminated, while free film programs will be severely reduced.

The Gallery's Reference Library will curtail its service to the public, permitting access to authorized academics and museum professionals only. The Audio-Visual Centre will shut its doors to all users except staff.

The Gallery is the victim of conditions over which it has little control. Its revenues, of which some 80 percent are government grants, are eroding in terms of real purchasing power. There had been no increase in grants from the federal government, for instance, for five years. This year it was increased by three percent.

On the other hand, the Gallery, by the very nature of its operation, is subject to annual cost increases considerably in excess of general inflation. For example, despite a rigorous program of conservation at the Gallery, energy costs have proved difficult to control because the works of art must be protected. That involves heat and humidity levels being maintained at a constant level 24 hours a day. Thus the Gallery has no alternative but to meet spiralling energy prices. Among other costs that have risen at an exceptionally high rate are photographic materials, freight, and printing. Once again the Gallery is especially hard hit because such expenditures are essential to its operation.

"Quite obviously we are in a period of retrenchment," remarked Withrow. "This is particularly distressing to the professional staff because they have built this Gallery into one of the most active and vital in North America. And the public has responded with enthusiasm as attendance and membership figures clearly demonstrate.

"The Board of Trustees, the Finance Committee, and senior management have tried desperately to avert this situation," said Withrow. "The sad fact is that we simply don't have the money to maintain our high level of public service. The Gallery has never had a deficit in its 81-year history. To set a precedent in present circumstances would ultimately prove disastrous because we can foresee no opportunity to retire the deficit in the future."

A further outcome will be that major exhibitions will have special admission charges applied more frequently while sponsorship will continue to be sought for all appropriate exhibitions. This past year, for example, the Gallery successfully arranged major sponsorship with Northern Telecom Limited (*10 Canadian Artists in the 1970s*), The Weston Group (*Vincent van Gogh and the Birth of Cloisonism*), and Teleglobe Canada (*Jock Macdonald: The Inner Landscape*).●

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Germany in the 19th century will bring 18 outstanding figures in the field from the Federal Republic of Germany, Canada, and the United States to Toronto. Held from October 6 through October 10 at University College, University of Toronto, the symposium will explore general, social, and economic history, as well as the philosophy, literature, and fine art of 19th-century Germany. (For further information, please call the Goethe Institute at 924-3327, the University at 978-3391, or the German Consulate-General at 925-2813).

At York University from September 14 to 27, in the I.D.A. Gallery situated in the Fine Arts Building, there will be a documentary exhibition devoted to drawings, paintings, and designs by Karl Friedrich Schinkel (1781-1841). Organized by the Goethe Institute, Munich, the display will show 56 photographs representing works of this major German artist. In the Art Gallery of York University, from September 17 through October 16, an exhibition of 19th-century German drawings and prints on loan from the National Gallery of Canada, the Art Gallery of Ontario, and McMaster University will be shown. The exhibition will feature many of the artists represented in the *German Masters* exhibition as well as other noteworthy figures, such as Friedrich Wasmann, Alfred Rethel, and Max Klinger.

The Art Gallery gratefully acknowledges support for *German Masters of the 19th Century* from: Bayerische Landesbank Girozentrale, Bayly Engineering Limited, BMW Distributors Eastern Canada Limited, Commerzbank A.G., Deutsche Bank A.G., Dresdner Bank A.G., Lehndorff Corporation, Lufthansa German Airlines, Mercedes-Benz of Canada Ltd., Metallgesellschaft Canada Limited, Thyssen Marathon Canada Ltd., and Volkswagen Canada Inc.●

A Walk through the German Masters Exhibition

By Lucie Amyot

Forewarned of the diversity of *German Masters of the 19th Century*, but armed with my large catalogue, I was ready to explore the exhibition last May when it opened at the Metropolitan Museum of Art in New York. I was seeing many of these works of art for the first time, as will visitors to the Art Gallery of Ontario when the exhibition is on view here, August 1 through October 11, 1981.

There have been few opportunities in the past for Canadians to familiarize themselves with these works. In 1973, an exhibition of *German Master Drawings of the 19th Century*, organized by the Busch-Reisinger Museum, Harvard University, was seen at the National Gallery of Canada in Ottawa. But until the *German Masters* exhibition, most 19th-century German paintings were accessible only to those able to travel to Europe.

As I entered the first gallery of the exhibition at The Metropolitan, I overheard two visitors. One was saying, "We are in the wrong room. This is not the 19th century!" To which his companion replied, "This is not the 19th century *we* know." We can excuse our two gallery-goers for their impression that they had wandered into the wrong century. The Metropolitan's installation opened with paintings by artists who belong to the group called the Nazarenes. These artists based their style upon the works of earlier German and Italian masters such as Dürer, Raphael, Fra Angelico, and Michaelangelo.

A Raphael-like *tondo* attracted my attention. It was the idealized portrait of a Berlin banker's daughter portrayed in 1826 as *The Genius of Poetry* (Cat. 74) by one of the Nazarene artists, Wilhelm von Schadow (1788-1862). He painted her with large wings, eyes looking up to heaven, and pen in hand, in the classic pose of inspiration; in her hair a laurel wreath, symbol of the art of poetry. If the form and the iconography belong to an earlier period, the anecdotal realism brings us back to the 19th century.

The scope of the exhibition is impressive, whether one considers landscape, portrait, history, or genre painting. For example, the landscapes range from the heroic landscape influenced by the French 17th-century classical tradition of Claude and Poussin, found in Anton Koch (1768-1839), *Waterfall near Subiaco*, 1813, (Cat. 38); to the highly personal landscapes of Caspar David Friedrich (1774-1840).

To paint his famous *The Sea of Ice (The Failed North Pole Expedition; The Wrecked "Hope"*, 1823-24, (Cat. 34), Friedrich may have observed the ice on the Baltic, but he most certainly did not witness the wreck of this ship. If we remember Turner, who is said to have had himself lashed to the mast of a ship to experience a storm, and when we recall some of his highly dramatic paintings of shipwrecks, the difference in approach of the two artists becomes evident. Turner allows us to witness the drama; all is tumultuous motion captured for our benefit. Friedrich denies action—when was the wreck? Where is the ship? Where is its crew? The term "eternal ice" takes on a new meaning—those giant blocks of ice appear as a line of jagged monuments receding into infinity.

If *The Sea of Ice* does not contain overt religious symbols, they are present in his painting, *Morning in the Riesengebirge (The Cross on the Peak, Landscape with Morning Fog and a Crucifix)*, 1810-11 (Cat. 31); but it is the landscape itself that becomes a new subject for a religious painting. When we look at *The Solitary Tree* (Cat. 32) of 1822 it is easy to understand what art historian Robert Rosenblum meant when he wrote: "Friedrich was able to invest nature with human feeling, a feat of the imagination that is especially conspicuous in his paintings of trees, which are often isolated as if they were human portrait subjects."

Caspar David Friedrich (German, 1774-1840), *The Solitary Tree*, 1822; oil on canvas, 55 x 71 cm. Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin.

Georg Friedrich Kersting (German, 1785-1812, 1847), *Caspar David Friedrich in His Studio*, oil on canvas, 51 x 40 cm. Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin.

When his friend Georg Friedrich Kersting (1785-1847) painted *Caspar David Friedrich in His Studio*, 1812? (Cat. 37), he showed the lower part of the window shutters closed against the outside world, as if to confirm what Friedrich is so often quoted as having said: "Close your eyes so that your picture will first appear before your mind's eye. Then bring to the light of day what you first saw in the inner darkness."

As we continue to explore the exhibition, we find more disparity between the attitude of 19th-century German artists and that of artists in England or France. In a work by Adolph von Menzel (1815-1905), *The Berlin-Potsdam Railroad* of 1847 (Cat. 62), the steam train has little in common with Turner's glorification of steam, or with Monet's later treatment of the same subject. This train divides the landscape as an intruder.

The acclaimed portrait painter Franz von Lenback (1836-1904) is well represented. We can see his 1890 portrait of *Otto, Prince Bismarck* (Cat. 47), one of the 80 portraits he made of Bismarck, as well as his portraits of *Pope Leo XIII*, 1885 (Cat. 46), and *Richard Wagner*, 1874-75 (Cat. 45).

The exhibition provides a number of portraits or self-portraits of the artists as additional documentation for the viewer. Among them: a Johann Friedrich Overbeck (1789-1869) 1810 *Portrait of Franz Pforr* (Cat. 66) in the manner of 15th- or early 16th-century German and Italian portraits of artists; the Hans Thomas (1839-1924) *Self-Portrait in Munich*, 1873 (Cat. 93), a sombre realist portrait influenced by Courbet, whom he had met in Paris in 1868; and the Arnold Bocklin (1827-1901) *A Self-Portrait with Death as Fiddler*, 1872 (Cat. 8) showing us a romantic young artist listening intently to the sound of a fiddle. We find the same diversity when we look at the depiction of children of artists, such as von Schadow's idyllic large portrait of *The Artist's Children*, 1830 (Cat. 75): the girl in white, all innocence, a toe in the water; the boy with a rabbit on his lap—attributes of traditional Christian iconography.

On the other hand, Philipp Otto Runge (1777-1810) produced a portrait of his son in 1805 (Cat. 70) in which we are eye-to-eye with this giant child, uncomfortable about the realism of what Rosenblum has described as "his pneumatic flesh." The proportions are also troublesome because we are used to children depicted as perfectly proportioned miniatures of adults. In Runge's *Morning (Large Version)*, 1809 (Cat. 73), as in the drawings and engravings that document the project for his never-completed *Four Times of Day*, the children become plant children, or allegories of innocence.

In a review in the *New York Times*, critic John Russell points to the period's lost innocence when he described Lenbach's *Marion Lenbach Daughter of the Artist*, 1900 (Cat. 48), as "an eight-year-old looking like a disheveled harlot with the kind of bags under her eyes that come from a long night of debauch."

There are lighter aspects to the exhibition. When Carl Spitzweg (1808-1885) painted *The Poor Poet* (Cat. 87) in 1839, he may have intended it as a straightforward genre painting, but today's gallery-goers will find humour in the plight of the poor poet who needs an umbrella over his bed to protect him from leaks in the roof. In Moritz von Schwind's (1804-1871) *Rübezahl*, 1851-59 (Cat. 81), we have the depiction of a folkloric figure. The catalogue informs us that this character is a "gnome who inhabits the woods, living on mushrooms, perpetually in search of a wife."

The diversity of the exhibition extends from humour to symbolism, with two of the five versions of *Island of the Dead* (Cats. 9 and 10) painted by Bocklin: an image, Professor Francoise Forster-Hahn has informed us, "that was not supposed to be missing in a good bourgeois home."

German Masters of the 19th Century includes 96 paintings and 54 drawings representing five major movements in Germany during the period. There is such a diversity of style and content in the exhibition that I look forward to many more visits, each affording different discoveries.●

Lucie Amyot prepared a French adaptation of the taped tour of German Masters of the 19th Century.

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Editor
Denise Bukowski
Features Editor
Gail Hutchison
Events Editor
Borys Sobchak
Advertising Manager
Jan Marsh
Production Coordinator
Marilyn Bouma
Design
Andrew Smith Graphics
Manager, Membership Services
Lynn Burgess
Publisher
Alex MacDonald

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Eden Revisited by German Romantic Artists

Although the Romantic melodies of Beethoven, Schubert, and Schumann have been enchanting music lovers for more than a century, the graphic prints of German artists of the same period are relatively unknown. Yet prints, which played an important role in disseminating the new spirit, provide a broad overview of the Romantic movement.

Eden Revisited: Graphic Works by German Romantic Artists, an exhibition of 60 etchings and lithographs by artists of the German Romantic movement, opened at the Art Gallery of Ontario in the Margaret Eaton Gallery on July 18, and continues through September 20. From the collection of Mrs. Dorothy Braude Edinburg of Boston, the show is organized by Dr. Anneliese Harding of the Goethe Institute in Boston, and is presented in cooperation with the Goethe Institute of Toronto. It is intended to complement the New York and Toronto showings of *German Masters of the 19th Century*, at the Gallery from August 1 through October11.

Eden Revisited is the first exhibition of German Romantic prints in North America. Featuring representative original etchings and lithographs, the exhibition emphasizes the artist's prints—that is, sheets produced with the artist involved in the printmaking process.

As Dr. Harding points out in her introduction to the catalogue, before one can fully appreciate the individual image one should have an understanding of the history of Romanticism and its peculiar German manifestations. By 1800 Romanticism had become a European phenomenon, appearing first in literature and expanding into the graphic arts and painting and all areas of intellectual life. While 18th-century Rationalism had extolled reason and intellect, Romanticism emphasized the emotional and spiritual, stressing the imaginary and the fantastic. It cultivated a deep appreciation of nature.

In Germany Romanticism achieved unique spiritual dimensions and came to a full, rich flowering. In the intellectual and literary circles of northern Germany, and especially in Dresden, poets and writers gathered under the leadership of Tieck, Novalis, and the Schlegel brothers. But it was a small book (*Effusions from the Heart of an Art-Loving Friar*) published in 1797 by 25-year-old W.H. Wackenroder that clarified guidelines for the artists. The young author argued for the need to rediscover early German art, particularly the works of Dürer. Inspirational to contemporary printmakers were the dramas and poems of Goethe and Schiller; printmaker Moritz Retzsch alone made 45 line etchings of "Faust" and "die Glocke."

Maria Angelica Kauffmann (German, 1741-1807), *Girl Resting Head on Book* (detail), 1770; etching and aquatint on laid paper, 19x16 cm. Edinburg Collection, Boston.

The landscapes of the excellent draftsman and printmaker Carl Wilhelm Kolbe seemed at first like the Garden of Eden, untouched by civilization. Human figures appear in them almost like statues. In Kolbe's later work plant life increasingly dominates, like the setting for some Teutonic fairytale. The magical life of Kolbe's plants was admired by other artists of the period, among them Philipp Otto Runge, whose flower spirits also projected in a delicate, poetical manner the process of growth. The works of Runge and Caspar David Friedrich, in particular, show a strong affinity to poetry. Soon the mutual enrichment of poetry and art began to embrace music as well. Goethe was one of the first to realize that the intricate interplay of lines of Runge's designs harmonized with the mathematical order of complex harmonies found in Beethoven's music.

Scholars have explained the German response to Romanticism by suggesting that the German people's cultural history prepared them for it. Late medieval German mysticism and 17th-century pietism had been the first spiritual movements to recognize emotion as the highest aspect of life. German art had, all through its history, shown a penchant for the emotionally expressive. Dürer's woodcuts of the Apocalypse and Gruenewald's Isenheim altarpiece are subjective, emotionally charged works of art. The new fascination with nature, often in her wilder aspects, gave rise to a rage for *Wanderlust*, which grew into a national German habit. Artists in particular immersed themselves in nature by going on long walking tours into scenic areas such as Tyrol, the Salzburg region, and the Harz mountains. German artists also travelled because Germany had no single cultural mecca such as Paris or London. Instead there were a number of active centres, of which the most important were Weimar, Dresden, Stuttgart, Karlsruh, Kassel, Darmstadt, Mannheim, and later Dusseldorf.

By producing a type of imagery that appealed to all classes, the Romantic movement carried art into new social strata. It fostered interest and pride in German folklore, regional costumes, and the life of country people. The importance of the German Romantic era in the visual arts went far beyond its own period. By placing the supreme value on the artist's own sensibilities, the Romantics took the first step in the direction of modern art. Kandinsky, Klee, and Max Ernst all admitted to links with the period.

Eden Revisited is arranged into seven groups, dividing artists both by theme and medium. Difficult to categorize are some of the most charming pieces in the exhibition, including Schnorr von Carolsfeld's crayon lithograph, *Family with Picnic Basket*, and Johann Heinrich Ramberg's etching, *Auction of the Cupids*. ●

Small Shows "Contact" More Communities

by Mela Constantinidi

In May 1977, the Art Gallery of Ontario Extension Services organized an information exchange in Thunder Bay, inviting participants from libraries, community centres, small museums, and art clubs located in northern Ontario. The main purpose of these discussions was to learn more about the needs of smaller centres and to encourage potential clients to make use of the resources of the Art Gallery of Ontario. Most of the centres represented did not have established art galleries, but were very keen to exhibit works of art in their communities. In northern Ontario particularly, people have long distances to travel to the nearest art gallery; so by installing exhibitions in a library, for example, it becomes possible for communities to stretch their cultural resources much further.

It was soon apparent that the current program of exhibitions offered by Extension Services was not suitable for the smaller centres. They had neither the facilities nor the staff to participate, because the exhibitions offered were too large and the security measures necessary for such exhibits could not be met. Over the years, Extension Services had been developing a more sophisticated program to fulfil the requirements of art galleries that had enlarged and upgraded their facilities, but the dialogue in Thunder Bay served to remind us that many communities might well be overlooked without a program specifically tailored to their needs.

It was decided to implement a new series of exhibitions, and *Contact* came into being in April 1978. With assistance from the National Museums of Canada and additional funding from Outreach Ontario through the Ministry of Culture and Recreation, seven small shows were organized, each consisting of between eight and fifteen works, and each introducing the work of one artist. A cross-section of different art forms and themes was presented, not only as an introduction to techniques currently being used and explored, but also to show the artist's own approach in expressing what was important to him or her. Accompanying each exhibit were brochures available free of charge, as well as framed panels giving the artists' biographies and background information about their work.

The popularity of this first *Contact* series encouraged us to organize a further six shows the following year, and by this time we had established a number of new clients. Exhibitions of original works of art by talented contemporary Canadian artists could be viewed as far afield as Atikokan, Manitouwadge, Deep River, and Elliot Lake, as well as at communities in more southern areas of Ontario. *Contact* has now become part of Extension Services' ongoing program, providing exhibitions that demonstrate a variety of art forms by artists whose approach is distinctive. Some are well known names in the art world; others are promising younger artists whose full potential has yet to be realized. Among the exhibitions offered for the 1981-82 season are *Rosalind Goss: Drawings, European Series, 1979-80; K.M. Graham: Arctic Works on Paper; George Hawken: Bound Images; Karen Kulyk: Colourscapes on Paper; Reinhard Reitzenstein: Nature in Motion;* and *Susan Schelle: Drawings and Structures*. These exhibitions are seldom shown in Toronto, so those Gallery members living in smaller communities, or those travelling in Ontario this year, should watch for this year's selection of *Contact* shows. ●

Mela Constantinidi is an Exhibition Producer, Extension Services.

Unlimited Free Admission for Gallery Members

By Lynn Burgess

After a successful showing at The Metropolitan Museum of Art in New York, the highly acclaimed exhibition, *German Masters of the 19th Century: Paintings and Drawings from the Federal Republic of Germany* will open August 1 at the Art Gallery of Ontario. While it will be necessary for the Gallery to add a $1.50 surcharge to the regular admission prices for the general public, Art Gallery of Ontario Members will enjoy unlimited free admission to this outstanding exhibition.

To mark the occasion, we are planning a Members' Preview for Friday July 31. You and your guest are invited to join us for an evening of art and entertainment. When making your plans, keep in mind that The Grange Restaurant, Members' Lounge and all shops will be open throughout the evening to add to your enjoyment. (Please consult your invitation for further details.)

German Masters of the 19th Century will be on display at the Gallery until October 11. If you attend the exhibition on a weekday (Tuesday through Friday), you need only show your membership card to gain admittance. Timed tickets however will be necessary on weekends, and may be picked up at the Gallery on the same day you plan to attend. Four hundred tickets will be available for each hour of viewing and will be issued on a first-come, first-served basis.

Admission prices for non-Members, which include the regular Gallery admission, will be $3.50 for adults, $2.25 for students over 16 years of age and out-of-province senior citizens, and $1.50 for Ontario senior citizens and students ages 12 to 16 years.

Of course your guests need not pay anything at all to see the exhibition. By becoming Members of the Gallery, they too can enjoy the same privileges and benefits of membership that you do. Why not clip out the coupon on page 7 of this issue and give it to a friend? Before you do, be sure and fill in your name and address on the right hand side of the form. *If your friend becomes a Member, we'll send you a coupon redeemable in the Reproduction Shop for a copy of the beautiful full-colour commemorative poster of the exhibition.*

With outstanding exhibitions like this one, and more coming up in the months ahead, it's a great time to be a Member of the Art Gallery of Ontario! ●

Events

Exhibitions

German Masters of the 19th Century: Paintings and Drawings from the Federal Republic of Germany
Sam and Ayala Zacks Wing
Saturday, August 1 — Sunday, October 11
Approximately 150 paintings and drawings by German artists such as Friedrich, Runge, Olivier, Feuerbach, Thoma, and others in an exhibition exploring German art in the 19th century. Made possible by the Federal Republic of Germany. Catalogue available in the Book Shop.

J. W. Beatty 1869-1941
Gallery E
through August 23
A retrospective exhibition featuring approximately 46 paintings by Toronto artist J. W. Beatty. Organized by the Agnes Etherington Art Centre.

Eden Revisited: Graphic Works by German Romantic Artists
Margaret Eaton Gallery
through September 27
An exhibition of 56 German Romantic prints from the collection of Mrs. Dorothy Braude Edinburg of Boston. Organized by the Goethe Institute, New York.

Javanese Shadow Puppets and the English Punch
Walter Trier Anteroom through September 13
The recent loan from the Trier-Fodor Foundation contains a collection of oriental puppets and European marionettes. The group of seven *wayang-golek* (round) puppets and *wayang-purwa* or *kulit* (flat) puppets are fine examples of the Javanese puppetry of possibly the late 19th century. These fragile figurines are regarded as materialized silhouettes of Javanese ancestral ghosts. The puppets represent various types of ritualistic performances based on Hindu epics. The puppets were acquired by Walter Trier well over 60 years ago, when the artist was living in Berlin. About the same time Trier acquired several marionettes representing various characters in a Czech nationalistic fairytale. In the late 1930s, when Trier moved to London, he was given an attractive hand puppet, a hero of an essentially English entertainment, the Punch, also included here.

Carl Spitzweg (German, 1808-1885), *The Poor Poet*, 1839; oil on canvas, 36.3 x 44.7 cm. Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin.

Permanent Collection

Print and Drawing Gallery
Selections from the Permanent Collection.

Walter Trier Gallery
Selections from the Trier-Fodor Foundation Gift.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections from the Permanent Collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation Gift.

Extension Services

The following Extension Services exhibitions will be travelling during the month of August. Dates are subject to change.

Karen Kulyk: Colourscapes on Paper
Manitouwadge Recreation Centre, Manitouwadge
July 31-August 23

Lawren Harris: Ontario Landscapes
Lynnwood Arts Centre, Simcoe
July 31-August 23

K. M. Graham: Arctic Works on Paper
Belleville Public Library
August 1-23

Open Studio: Ten Years
Art Gallery of Peterborough, Peterborough
August 7-30

George Hawken: Bound Images
Manitouwadge Recreation Centre, Manitouwadge
August 28-September 20

Arlene Berman
White Water Gallery, North Bay
July 31-August 29

Fringe Research
SAW Gallery, Ottawa
August 18-September 5

Talks and Tours

Gallery Talks are free with admission. Please contact the Information Desk for topics.

In August the schedule is as follows:
Tuesday and Thursday, 12:15 pm
Short talks feature works of art in the Permanent Collection.

Saturday and Sunday, 2:00 pm
Longer talks on special topics related to the collection or to temporary exhibitions.

Courses

German 19th-Century Painting: An Introduction
This special three-week non-credit

HANDS ON!
Art Gallery of Ontario
Open Tuesdays-Saturdays
For parents and kids, aged 4 and up
From 11:00 am to 4:00 pm
Admission Free

THE GRANGE
The Grange, built in 1817 and the oldest brick house to survive in the city, remains a symbol of Toronto and its history.
Hours: Daily 12 noon-4:00 pm
Thurs. 12 noon-4:00 pm and 6:00 pm-9:00 pm
Closed Mondays

MEMBERS' LOUNGE
A quiet, comfortable setting for you and your guests
Light luncheons served from 12:00 noon to 2:30 pm
Open from 12:00 noon to 5:30 pm Tuesday to Sunday and Wednesday and Thursday evenings until 9:00 pm

Wayang Golek Puppet (Java, late 19th-century), carved, painted wood and fabric; h. 46.9 cm. Trier-Fodor Foundation.

course is being given in conjunction with the major exhibition, *German Masters of the 19th Century*. The illustrated lectures will cover the development of 19th-century German painting from Romanticism through Realism to Impressionism and beyond. The course features such artists as Caspar David Friedrich, Philipp Otto Runge, the Nazarenes, Anselm Feuerbach, Arnold Böcklin, and Max Liebermann. The weekly two-hour lectures will be given by Roger J. Mesley, M.A., Professor of Art History at the University of Guelph and a specialist in 19th-century art. The course is offered during the day and also in the evening, if there is sufficient enrolment. Thursday afternoons, 1:30 to 3:30 pm, August 13 to 27; and Thursday evenings, 6:30 to 8:30 pm, August 13 to 27. Course fee: Members, students and seniors, $15; non-Members, $20. Coupon.

Gallery Shop

Members who are interested in purchasing a van Gogh catalogue will be pleased to know that both the 72-page paperback edition, *Vincent van Gogh and the Birth of Cloisonism*, and the more definitive 384-page scholarly volume of the same title have been re-issued and are now available in the Gallery Shop. With 32 colour plates and 30 black-and-white photographs, the paperback edition introduces the reader to the thesis of the exhibition. In the hardcover catalogue, illustrated with 32 colour plates and over 300 black-and-white photographs, Dr. Welsh provides an in-depth analysis of the relationships among the chief practitioners of the Cloisonist style, as well as the development of Cloisonism and the art theories associated with this style. The price of the paperback edition is $7.50. The hardcover volume at $45.50 is subject to a 10% discount for Members.

For Young People

Hands On
For children age six and up who are accompanied by their parents, Hands On provides an experience of visual discovery. Hands On will be open from 11:00 am to 4:00 pm, Tuesday through Saturday, during the month of August.

The Grange

Group Tours of The Grange
Groups of all ages and widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours by candle and firelight are particularly appealing (by appointment on Wednesday and Thursday evenings). Light refreshments may be requested when the appointment is made.
All tours should be arranged at least two weeks in advance.
Adult tours (minimum of 10 people): $2.50 per person. Senior citizens' tours (minimum of 10 people): 50¢ per person. Student tours: $1 per student (accompanying adults free). We suggest that group size be limited to 30 persons.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange, Tuesday through Sunday at 2:30 pm. The subject is *The Grange: An Introduction to a Gentleman's House*.

Grange Exhibitions

The Grange through the Eyes of the Artist
The Grange Music Room through September 27. The Grange, with its spacious lawns shaded by towering elms, was a favourite subject for 19th-century artists.

Those Flamboyant Victorians: Goldwin Smith's Grange
The Grange Corridor

Members' Activities

Art and Apéritif
Join us each Wednesday at the Membership Desk in the Lobby for a talk or a tour at 5:30 pm. This is followed by an informal get-together with fellow Members and your tour guide in the licensed Members' Lounge. No reservation is necessary. If you would like to know the subject of the talk, call the Information Desk on the day of the tour.

Art in the Morning
Wednesday, September 16
Don't miss this chance to attend a talk and guided tour of the *German Masters of the 19th Century* exhibition. Tickets are $2.50. Join us for coffee at 9:30 am in the Members' Lounge. You will have a private guided tour of the exhibit at 10 am (before the Gallery opens). Coupon.

Art Tours

New York
October 26-30
For five days we will explore all kinds of images in New York galleries. The Old Master paintings of the Baron Thyssen-Bornemisza, the pop images of Roy Lichtenstein, and some optional behind-scenes views for photography enthusiasts are just a few of the highlights planned for this action-packed tour. Coupon.

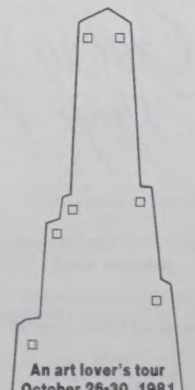
South America
Two weeks in early March, 1982
Sophisticated Buenos Aires—Theatre Colon, boutiques and art galleries. Magical Brazil, Rio and Salvador Bahia—warm sun, endless beaches, colonial art, Brazilia's modern architecture. Optional week in Peru—Lima, Cuzco, and Machu Picchu, the ancient fortress city of the Incas. Coupon.

(continued on page 6)

19TH-CENTURY GERMAN ROMANTICISM
Works by important artists of this movement are now available in reproduction.
THE REPRODUCTION SHOP
Canada's largest selection of art reproductions and modern posters.
Leader Frames—Museum Mounts
Ask about our framing service.
10% Members' Discount—Open Gallery Hours
A Project of the Volunteer Committee
The Bookworm (detail) Carl Spitzweg

Art Rental Service
Give your children an exciting new experience during the summer holiday.
Bring them to see the Art Rental Service collection of over 800 works of art. Rent their choice of drawing, painting, sculpture, silkscreen, or photograph.
Open for business: Tuesday-Saturday
11:00 am-4:00 pm
Thursday until 9:00 pm
Open for viewing during regular Gallery hours.
A Project of the Volunteer Committee

GRANGE COURT RESTAURANT
While at the Gallery dine in comfort at the Grange Court Restaurant and adjoining Garden Terrace
Luncheon daily from 12:00 noon
Dinner Wednesday and Thursday, 5:00 pm to 8:30 pm
Fully licensed
Major credit cards accepted
For reservations call 977-0414

IMAGES: NEW YORK

An art lover's tour October 26-30, 1981
Please see Art Tours section for further information. Coupon.
A Project of the Volunteer Committee

EVENTS *(continued from page 5)*

Art in California
April 22 - May 2, 1982
Great cities—San Diego, Los Angeles, San Francisco. Up the coast to San Luis Obispo, San Simeon, and Carmel. This memorable holiday includes a special exhibition, *The Search for Alexander*, in San Francisco, marvellous sightseeing, private collections, art galleries, superior hotels, and fabulous scenery. Coupon.

Gallery Hopping

Detroit and Windsor
October 6-7
Join us for an early Fall trip to Detroit to see *The Golden Age of Naples: Art and Civilization under the Bourbons* at the Detroit Institute of Arts. Shop at Renaissance Centre, dine and stay overnight in Windsor. Next day visit the new Windsor Art Gallery and the Hiram Walker Collection. Depart 8:00 am October 6 from the St. Clair subway station (Pleasant Blvd. entrance) by bus, and return October 7 by 5:30 pm.
Cost: $110 includes transportation, accommodation (double occupancy), all meals, and gallery entrances. Cannot guarantee refunds after September 15. Bring a friend—double occupancy only! Coupon.

Activity Centre

Gallery School — Junior
This thirty-week program in drawing, painting, printmaking, and sculpture is for children between the ages of 8 and 18 who have demonstrated ability in the visual arts. Children are admitted on a first-come basis up to the capacity of registration. Maximum class size is 15. Classes begin Sept. 22, 23, 24 & 25 and are held between the hours of 4:00 and 6:00 pm. Ages 8 to 10 attend on Tuesdays and Fridays, ages 11 to 13 attend on Wednesdays and Thursdays, and ages 14 to 18 attend on Thursdays. Students work ten weeks with a sculptor, ten weeks with a painter, and ten weeks with a printmaker, using professional materials, equipment, and facilities. The fee is $135 for Members of the Gallery, $150 for non-Members. Registration will be held in the Activity Centre on Saturday, September 12, from 9:00 am to 12:00 noon on a first-come basis. Refunds will not be made after the first week of classes for any reason. A $5 service charge will be deducted from any application cancelled prior to first week of classes.

Watch for an announcement of a family program beginning in October 1981.

Summer School—Last class ends Tuesday August 4.

The Summer Gallery School
Fine Arts Studio Classes for Adults June 30 - August 6
Studio courses in drawing, painting, watercolour, printmaking, and sculpture will be offered to adults for the first time this summer. Both day and evening courses will be available, on Tuesdays and on Wednesday and Thursday evenings. Courses will be conducted by Gallery School artists.
Tuition for the six-week program is $80 for Members, $100 for non-Members plus $10 studio fee for all sculpture and printmaking courses. (Discount $25 for registration in two, $35 in three courses). All classes are three hours.
For further information call Secretary/Registrar Carol Johnson at 977-0414 Ext. 369. Coupons.

Summer Gallery School Faculty
Jim Thornton, Head of the Gallery School, is a painter with a lengthy exhibition record in the USA and Canada. He has held one-man shows at Ohio State University, The Canton Art Institute, The New Brunswick Museum, and Notre Dame University, among others. In addition, Mr. Thornton has many years' experience in art education, having held faculty or visiting artist positions at Columbus College of Art and Design (Ohio), Franklin University (Ohio), Notre Dame University (Indiana), and Pembroke State University (North Carolina). He is represented by Bau-Xi Gallery, Toronto.

David Buller, a graduate of OCA and a painter, has been on the faculty of the Gallery School for the past two years. Mr. Buller is establishing a solid reputation in Toronto as both a painter and teacher. He has taught at Central Technical School and currently teaches painting at the Toronto School of Art. His classes in drawing, watercolour and painting at the Gallery School have been in constant demand and are enthusiastically attended. Mr. Buller is represented by the Pollock Gallery in Toronto and the Shayne Gallery, Montreal.

Susan Schelle has been on the faculty for the past two years, teaching in the Junior Gallery School and more recently as a Studio Artist in the Studio Visit program. Ms. Schelle has gained an international reputation through participation in the International Sculpture Symposium in Washington, a recent extended lecture and workshop tour of Australia, and by recent exhibitions in Calgary and Halifax.

Mieke Bevelander joined the Gallery School in the fall of 1980, adding to an already varied list of teaching accomplishments spanning 14 years, including public and high schools, adult education programs, museum education, and most recently the University of Guelph. Ms. Bevelander is a painter of exceptional ability who exhibits internationally. Her work is in major collections, including the Canada Council Art Bank, Dow Chemicals, Sears Building, Chicago, Sir Wilfrid Laurier University, and the Kitchener-Waterloo Art Gallery. Ms. Bevelander is a graduate of the Royal Academy of Art, The Hague, Holland, and of the University of Guelph. She is represented by Bau-Xi Gallery, Toronto.

A graduate of Nova Scotia College of Art and Design, **Gayle Richardson** is an accomplished printer in Etching and Lithography. Most notable of her recent printmaking activity is her work in reduction linoblock printing. Ms. Richardson has custom-printed portfolios both at Arts' Sake and Sword Street Press, conducted printmaking courses at Three Schools of Art, Memorial University, Newfoundland, and at Humber College, and has been the recipient of several Creative Artists in the Schools grants. Ms. Richardson has exhibited nationally, represented in the Canada Council Art Bank collection, and is represented by Sword Street Press Gallery, Toronto.

General Information

Admission
Adults $2.00
Students (full-time, with cards) $.75
Students, 12-16 years $.50
Senior Citizens (with cards) $.75
Members, Ontario Privilege Card holders, accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm

Gallery hours
Tuesday, Friday, Saturday, Sunday:
11:00 am-5:30 pm
Wednesday, Thursday:
11:00 am-9:00 pm
Closed Monday. (Restaurant, book, and reproduction shops open.)

Grange hours
Daily 12:00-4:00 pm
Wednesday and Thursday:
12:00-4:00 pm
and 6:00 pm-9:00 pm
Closed Monday

Gallery Shop
Open Monday (except public holidays) 10:00 am-5:00 pm and regular Gallery hours.

Art Rental Service
Open for viewing during regular Gallery hours.
Open for business Tuesday-Saturday 11:00 am-4:00 pm;
Thursday 11:00 am-9:00 pm

Restaurant
Open Monday (except public holidays) 12 noon-3:30 pm; Tuesday, Friday, Saturday, Sunday 12 noon-5:30 pm; Wednesday, Thursday 11:00 am-9:00 pm.
Lunch and afternoon tea daily, Reservations advisable.

Cafeteria
Open (except Mondays)
11:00 am-5:30 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 977-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing Address
317 Dundas Street West
Toronto, Ontario
M5T 1G4

Gallery Shop

SPECIAL OFFER
ends Sept. 31

Canadian Landscapes Address Book

Includes 22 reproductions of 19th- and 20th-century paintings from the Art Gallery Collection

$9.95
(reduced from $12.95)
Limited Stock
Published by the Art Gallery of Ontario in association with Van Nostrand Reinhold Ltd.
Information 977-0414 ext. 267

One of a kind piece by Lyn Wiggins. Sterling silver necklace with wood inlay and pearls.

THE JEWELLERY SHOP

Canadian designer jewellery of brass, sterling, gold, and bronze.

Open regular Gallery hours and Monday from 11:00 am to 5:00 pm

A Project of the Volunteer Committee

Robert Bourdeau (Canadian, 1931-), *County Mayo, Ireland*, 1980; toned silver print 20.32 x 27.94 cm. Photo courtesy of the Jane Corkin Gallery.

SPECIAL EVENINGS FOR MEMBERS

On September 16 Jane Corkin, Toronto art gallery owner, will give a talk and tour of the exhibition of Robert Bourdeau, the outstanding Canadian photographer presently working in New York. Ms. Corkin will discuss the sensitive photographs of this master printmaker and artist.

Guests will be seated for dinner at 6:00 pm in the Grange Court Restaurant and the talk will begin at 8:00 pm. It is a Member's privilege to invite guests. Tickets are $15 and may be ordered by mailing the appropriate coupon together with a stamped, self-addressed envelope.
Wednesday, September 16
Robert Bourdeau and Philip Pocock Guest: Jane Corkin

A Project of the Volunteer Committee

Calendar at a Glance

August

	Tuesday 4 11:00-4:00 pm Hands On 12:15 pm Gallery Talk	**Tuesday 11** 11:00-4:00 pm Hands On 12:15 pm Gallery Talk	**Tuesday 18** 11:00-4:00 pm Hands On 12:15 pm Gallery Talk	**Tuesday 25** 11:00-4:00 pm Hands On 12:15 pm Gallery Talk
	Wednesday 5 11:00-4:00 pm Hands On 5:30 pm Art & Apéritif	**Wednesday 12** 11:00-4:00 pm Hands On 5:30 pm Art & Apéritif	**Wednesday 19** 11:00-4:00 pm Hands On 5:30 pm Art & Apéritif	**Wednesday 26** 11:00-4:00 pm Hands On 5:30 pm Art & Apéritif
	Thursday 6 11:00-4:00 pm Hands On 12:15 pm Gallery Talk	**Thursday 13** 11:00-4:00 pm Hands On 12:15 pm Gallery Talk 1:30-3:30 pm course: German 19th-Century Painting 6:30-8:30 pm course: German 19th-Century Painting	**Thursday 20** 11:00-4:00 pm Hands On 12:15 pm Gallery Talk 1:30-3:30 pm course: German 19th-Century Painting 6:30-8:30 pm course: German 19th-Century Painting	**Thursday 27** 11:00-4:00 pm Hands On 12:15 pm Gallery Talk 1:30-3:30 pm course: German 19th-Century Painting 6:30-8:30 pm course: German 19th-Century Painting
	Friday 7 11:00-4:00 pm Hands On	**Friday 14** 11:00-4:00 pm Hands On	**Friday 21** 11:00-4:00 pm Hands On	**Friday 28** 11:00-4:00 pm Hands On
Saturday 1 *German Masters of the 19th Century* opens 11:00-4:00 pm Hands On 2:00 pm Talk of the Week	**Saturday 8** 11:00-4:00 pm Hands On 2:00 pm Talk of the Week	**Saturday 15** 11:00-4:00 pm Hands On 2:00 pm Talk of the Week	**Saturday 22** 11:00-4:00 pm Hands On 2:00 pm Talk of the Week	**Saturday 29** 11:00-4:00 pm Hands On 2:00 pm Talk of the Week
Sunday 2 2:00 pm Talk of the Week	**Sunday 9** 2:00 pm Talk of the Week	**Sunday 16** 2:00 pm Talk of the Week	**Sunday 23** 2:00 pm Talk of the Week	**Sunday 30** 2:00 pm Talk of the Week

Coupons

Art in the Morning

September 16 *German Painting* at 9:30 am
_____ tickets @ $2.50

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped, self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Address to the *Volunteer Office. There are no refunds from 10 days prior to the event.*

Gallery Hopping

Detroit and Windsor
October 6-7
Please send further information and application form.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please address your envelope to the Volunteer Office.

Course: German 19th-Century Painting

Please send me _____ tickets at $15 (Members), $20 (non-Members) for the course on German 19th-Century Painting, August 13 to 27.

I wish to attend the
1:30 Thursday afternoon □
6:30 Thursday evening □
series.

I enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario in the amount of $_____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please address this coupon to: Scheduling Officer, Education Services.

German Masters

SPONSOR A NEW MEMBER AND RECEIVE A FULL-COLOUR COMMEMORATIVE POSTER OF THE EXHIBITION!

□ INDIVIDUAL $25/year
□ FAMILY/DUAL $35/year
Memberships for full-time students are available and must be taken out in person at the Gallery.
For further information, see article on page 3.

Please add the following name to Gallery membership:

Name _____

Address _____

City _____ Code _____

Membership sponsored by:

Name _____

Address _____

City _____ Code _____

Enclose with your cheque and mail to:
Membership Dept.
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Special Evenings for Members

September 16 *Bourdeau and Pocock* at 6 pm
_____ tickets @ $15

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped, self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Address to the *Volunteer Office. There are no refunds from 10 days prior to the event.*

Art Tours

Please send me further information on the following tour programs:
□ New York Oct. 26-30
□ California April 22-May 2 (when available)
□ South America March 1982 (when available)

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please address your envelope to the Volunteer Office.

Gallery School (Senior) Application Form

Students may register for more than one painting and drawing class. A deduction of $25.00 will be given for a second registered class and a deduction of $10.00 will be given for a third class.

Painting
Instructor — David Buller

Section 1 Tuesday	9:00 am-12:00 noon	□
Section 2 Tuesday	1:00 pm- 4:00 pm	□
Section 3 Wednesday	7:00 pm-10:00 pm	□

Drawing
Instructor — Mieke Bevelander

Section 1 Tuesday	9:00 am-12:00 noon	□
Section 2 Tuesday	1:00 pm- 4:00 pm	□
Section 3 Wednesday	7:00 pm-10:00 pm	□

Printmaking
Instructor — Gayle Richardson
Wednesday 7:00 pm-10:00 pm □
Open studios available for extra untutored time on Tuesdays from 9:00 am-12:00 noon and Tuesdays from 1:00 pm-4:00 pm. Fee for each extra studio is $15.

Drawing & Watercolour
Instructor — David Buller
Thursday 7:00 pm-10:00 pm □

Sculpture
Instructor — Susan Schelle
Thursday 7:00 pm-10:00 pm □

I am a member of the Gallery
□ Yes □ No

Name _____

Address _____

Telephone: Bus. _____ Res. _____

Please find enclosed my cheque(s) for $_____ made payable to the Art Gallery of Ontario.
Classes without minimum enrolment will be cancelled and money refunded.

James Abbott McNeill Whistler (American, 1834-1903), *Draped Figure Reclining*, c. 1893; transfer lithograph in six colours, 20.8 x 31.8 cm. Gift of Esther and Arthur Gelber, 1981.

Recent Acquisition

"The Story of the beautiful is already complete in the marbles of the Parthenon, and broidered with the birds upon the fan of Hokusai at the foot of Fusiyama."
James Whistler,
Ten O'Clock Lecture, 1885

After beginning his artistic career in Paris in the entourage of Courbet and the Realists, the American expatriate artist James Whistler (1834-1903) moved to London in 1862 and fell into a very different context, that of the Pre-Raphaelite circle of D.G. Rossetti. He soon abandoned painting directly from nature and became an adherent of Swinburne's Art-for-Art's-Sake philosophy, painting subjects that were in their own right expressions of formal beauty "free from all clap-trap" of socialist, narrative, or moralistic overtones.

He was deeply impressed by the subtle colour harmonies and delicacy of Japanese woodblock prints, and the elegance and intimacy of the small Greek Tanagra terracotta female figurines, which were then arriving in England and France in the early 1860s. Under the influence of the painter Albert Moore, he created a synthesis of the Greek and Japanese ideals and painted classically draped women, often holding Japanese fans, which represented to Whistler simply "notes" and "harmonies" of abstract beauty.

Although he abandoned this subject in painting in 1870 because he was afraid that his work would be confused with that of Moore, he returned to the theme in his lithographs of the 1890s. Using chalk on thin, waxy transfer paper, he was able to make delicate drawings that, when transferred to the lithographic stone, had the appearance of multiple-pencil or charcoal drawings. He created a handful of colour lithographs using a specially invented transfer process, hoping to recreate in them the delicate harmonies of his pastels and watercolours.

Draped Figure Reclining, c. 1893, is the most beautiful and complex of these colour lithographs. Whistler stood by the press at Belfont's in Paris grinding the colours and changing them with every impression, in order to explore all the possible colour combinations. The colours never overlap because he wanted to imitate the clarity of tone found in Japanese prints, where colours are juxtaposed like a mosaic.

This work was to have been included by William Heinemann in a publication of Whistler's colour lithographs called *Songs on Stone*, but the printer went bankrupt and disappeared, taking the stones with him. It exists today only in a small number of proof impressions, each of them different, and is much sought-after by collectors. It is an encyclopedia of Whistler's aesthetic theory: a consummate and satisfying statement in exquisitely subtle tonalities, on the theme of ideal beauty derived from Greece and Japan, which was to obsess Whistler to the end of his life.
Katharine Lochnan,
Curator of Prints and Drawings

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
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